for 21/-

Alfie
Xmas 1944.

STAFFORDSHIRE POTTERY FIGURES

T. Balston Collection H. 12¾ in.

THE FORTUNE TELLER

White earthenware, decorated with enamel colours

About 1840

STAFFORDSHIRE POTTERY FIGURES

BY

HERBERT READ

Of the Victoria and Albert Museum

DUCKWORTH
3 HENRIETTA STREET, LONDON
1929

Printed in Great Britain by Phototype Ltd., Barnet, Herts

PREFACE

THIS is the first monograph to be devoted to Staffordshire pottery figures, and the classification should therefore be regarded as tentative, the dating as provisional. These rather lonely remnants of English peasant art have suffered from an unjust neglect, and a 19th-century historian of ceramics like Llewellyn Jewitt, whose only æsthetic criterion was "elegance," scorned to notice their lowly existence. In any case the records must have been scanty, for the potters who made these figures were mostly humble men who worked in obscurity and without a thought of possible fame.

I would like to record in this preface my thanks to those collectors who have kindly allowed me to illustrate their pieces. I am also indebted to the Hon. Cecil Baring, Mr. Louis Gautier and Mr. A. J. Kiddell, who have helped me in various ways. Mr. Stuart G. Davis has been very generous in putting at my disposal his researches into the Continental origin of some of the Staffordshire figures. Lastly, I wish to thank Mr. Bernard Rackham for his ever-present help and good counsel.

HERBERT READ.

31st December, 1928.

LIST OF ILLUSTRATIONS

COLOUR PLATE

I

I The Fortune-Teller
White earthenware, decorated with enamel colours. About 1840
T. Balston Collection

II Figure of a Man drinking
White earthenware, decorated with coloured glazes. Astbury-Whieldon type. About 1740
Wallace Elliot Collection

III Two Cranes, with a Candlestick or Flower-holder
Salt-glazed stoneware, painted in enamel colours. About 1740
Wallace Elliot Collection

IV Toby Jug
White earthenware, decorated with coloured glazes. Probably made by either the elder or the younger Ralph Wood. About 1770–80
Nevile Gwynne Collection

V A Dutch Boy and Girl
White earthenware, decorated with coloured glazes. About 1770. Made by the elder Ralph Wood
W. Sanders Fiske Collection

VI Bust of Neptune
White earthenware, decorated with enamel colours. Made by the younger Ralph Wood, about 1780–90
Victoria and Albert Museum

PLATE

II

1 A Bell in the form of a Woman
White salt-glazed stoneware, with details in dark brown clay. Early 18th century
Wallace Elliot Collection

2 Dr. Henry Sacheverell (b. 1672, d. 1724)
White salt-glazed stoneware, with details in dark brown clay. Early 18th century
Private Collection

3 Queen Anne (reigned from 1702–14)
White salt-glazed stoneware, with details coloured blue. Early 18th century
Private Collection

PLATE

4 Adam and Eve
White salt-glazed stoneware, with details in dark brown clay. About 1720
In the collection of the late Dr. J. W. L. Glaisher, F.R.S.

5 Lovers seated on a Bench ("Pew group")
White salt-glazed stoneware, with details in dark brown clay. About 1730

6 (A) Pew Group
White salt-glazed stoneware, with details in dark brown clay. About 1720–30
Private Collection

(B) Pew Group
White salt-glazed stoneware, with details in dark brown clay. About 1720–30
Mrs. Hamilton Clements Collection

7 A Man on Horseback
White salt-glazed stoneware, with details in dark brown clay. About 1720–30
Collection of the late Capt. R. K. Price

8 Jugs in the form of an Owl
White salt-glazed stoneware, with details in dark brown clay. About 1730
Collection of the late Dr. J. W. L. Glaisher, F.R.S.

9 Pair of Hawks
White salt-glazed stoneware; the eyes coloured blue, the beak and base brown. About 1740
Private Collection

10 (A) A Pug-dog
White salt-glazed stoneware, with details in dark brown clay. About 1740
Mrs. Hamilton Clements Collection

(B) A Cat
Salt-glazed solid-agate ware. About 1730–40 Wallace Elliot Collection

11 (A) Stag
Salt-glazed solid-agate ware. About 1730–40 Wallace Elliot Collection

(B) The Virgin and Child
White salt-glazed stoneware. About 1750 British Museum

12 Two Musicians
White salt-glazed stoneware. Probably made by William Littler of Longton Hall. About 1750
Wallace Elliot Collection

13 A Turk and his Companion
Salt-glazed stoneware, decorated in brilliant green, blue, maroon, and yellow enamel colours. Probably made by William Littler of Longton Hall. About 1750
Victoria and Albert Museum (Schreiber Collection)

LIST OF ILLUSTRATIONS

PLATE

14 A Postillion on Horseback
Brown earthenware, with details in white pipe-clay. Astbury type. About 1730
Collection of the late Capt. R. K. Price

15 A Mounted Soldier
White and brown earthenware, with details in black. The base splashed with manganese-purple and green. Astbury-Whieldon type. About 1740
Collection of the late Capt. R. K. Price

16 A Man on Horseback
White earthenware, decorated with mottled green and brown glazes, the hat and shoes black. Astbury-Whieldon type. About 1740
Collection of the late Capt. R. K. Price

17 Sportsman with Gun
White earthenware, decorated with a mottled brown (" tortoise-shell ") glaze. The hat black. Astbury-Whieldon type. About 1740
Collection of the late Capt. R. K. Price

18 A Nigger Drummer
White and brown earthenware, decorated with mottled brown and green glazes. Astbury-Whieldon type. About 1740 Collection of the late Capt. R. K. Price

19 Figure inscribed " Samuel Brunel "
White earthenware, decorated with mottled brown and green glazes. Astbury-Whieldon type. About 1740 Collection of the late Capt. R. K. Price

20 (A) A Man playing a Fiddle. (B) Pair of Lovers
White earthenware, decorated with mottled brown and green glazes. Details in brown clay. Astbury-Whieldon type. About 1740
Collection of the late Capt. R. K. Price

21 Girl extracting a Thorn from a Man's Foot
White earthenware, decorated with green and mottled blue glazes. Astbury-Whieldon type. About 1740 Collection of the late Capt. R. K. Price

22 (A) White earthenware, with cream-coloured glaze. Whieldon type. About 1750
Collection of the late Capt. R. K. Price

(B) A Dancer
White and brown earthenware, decorated with blue and brown mottled glazes. Astbury-Whieldon type. About 1750
Collection of the late Capt. R. K. Price

PLATE

23 (A) Christ on the Cross

White earthenware, decorated with a mottled grey glaze. Whieldon type. About 1750 Mrs. Hamilton Clements Collection

(B) Detail

24 (A) A Man extracting a Thorn from his Foot

White earthenware, with mottled brown glaze. Whieldon type. About 1750 Victoria and Albert Museum (Schreiber Collection)

(B) A Boy extracting a Thorn from his Foot

White earthenware, "agate" base and mottled brown glaze. Whieldon type. About 1750 Victoria and Albert Museum (Schreiber Collection)

25 (A) Grotesque Figure on an Ox

White earthenware, with tortoise-shell glaze. Whieldon type. About 1750–60 Mrs. Hamilton Clements Collection

(B) A similar group, with the Figure in Black. Whieldon type. About 1750–60 Victoria and Albert Museum (Schreiber Collection)

26 (A) An Elephant

White earthenware, with mottled black and purplish brown glazes. Whieldon type. About 1750–60 British Museum (Franks Collection)

(B) A Horse

White earthenware, with mottled purplish brown glaze. Whieldon type. About 1750–60 Mrs. Hamilton Clements Collection

27 (A) A Hawk, one of a pair

White earthenware, covered with a green glaze and mottled with brown. Whieldon type. About 1750–60 Victoria and Albert Museum (Schreiber Collection)

(B) Two Birds on stumps, with Flowers and Fungi in relief

White earthenware, decorated with mottled yellow, green and brown glazes. Whieldon type. About 1750–60 Victoria and Albert Museum (Schreiber Collection)

28 Boy with Trumpet

White earthenware, clear glaze with details in green and brown ; the trumpet in red clay. Perhaps an early figure by the elder Ralph Wood. About 1745 Wallace Elliot Collection

LIST OF ILLUSTRATIONS

PLATE

29 Man Playing the Bagpipes

White earthenware, clear glaze, with details in green and brown. Perhaps an early figure by the elder Ralph Wood. About 1750 Victoria and Albert Museum

30 An Actor

White earthenware, clear glaze with details in green and brown. Perhaps an early figure by the elder Ralph Wood. About 1750

Mrs. Hamilton Clements Collection

31 Old Age

White earthenware, decorated with green, grey and yellow mottled glazes. The hat of black clay. Probably modelled by Aaron Wood for Whieldon or the elder Ralph Wood. About 1760 Collection of the late Capt. R. K. Price

32 Group usually known as Ralph Wood and his Son

White earthenware, decorated with green, grey and yellow mottled glazes. Probably modelled by John Voyez. Ralph Wood type. About 1770

Collection of the late Capt. R. K. Price

33 (A) A Sweep

White earthenware, decorated with black, purple, yellow and green glazes. Probably modelled by John Voyez. Mark : "*Ra. Wood.*" Made by the younger Ralph Wood at Burslem. About 1775–80 Mrs. Hamilton Clements Collection

(B) The original of the above figure, modelled by Paul Louis Cyfflé at Lunéville, about 1770 Stuart G. Davis Collection

34 (A) Shepherd and (B) Shepherdess

White earthenware, decorated with green, olive and brown glazes. Made by the younger Ralph Wood, probably after a model by Voyez. About 1775–80

Nevile Gwynne Collection

Mrs. Hamilton Clements Collection

35 A Sailor and his Lass

White earthenware, decorated with coloured glazes. Made by the younger Ralph Wood, probably after a model by Voyez. About 1775–80

British Museum

36 (A) Shepherd carrying a Lamb

White earthenware, decorated with coloured glazes. Made by the younger Ralph Wood, probably after a model by Voyez. About 1775–80

Nevile Gwynne Collection

(B) Diana

White earthenware, decorated with coloured glazes. Made by the younger Ralph Wood, probably after a model by Voyez. About 1775–80

Nevile Gwynne Collection

PLATE

37 (A) Girl with a Marmot in her Box

White earthenware, decorated with coloured glazes. Made by the younger Ralph Wood, probably after a model by Voyez. About 1775–80

Collection of the late Capt. R. K. Price

(B) Two Musicians

White earthenware, decorated with coloured glazes. Made by the younger Ralph Wood, probably after a model by Voyez. About 1775–80

Nevile Gwynne Collection

38 Charity

White earthenware, decorated with coloured glazes. Made by the younger Ralph Wood, probably after a model by Voyez. About 1775–80

In private possession

39 (A) Sheep and Lamb

White earthenware, decorated with coloured glazes. Probably made by Ralph Wood the younger. About 1790 Nevile Gwynne Collection

(B) A Hind

White earthenware, decorated with coloured glazes. Made by the younger Ralph Wood, probably after a model by Voyez. About 1780

Collection of the late Capt. R. K. Price

40 Toby Jug

White earthenware, decorated with coloured glazes. Made by the younger Ralph Wood. About 1770–80 Nevile Gwynne Collection

41 King Hal

White earthenware, decorated with coloured glazes. Made by the younger Ralph Wood. About 1770–80 Collection of the late Capt. R. K. Price

42 (A) Toby Jug, usually known as the Planter

White earthenware, decorated with coloured glazes. Marked "*Ra Wood*" (the younger Ralph Wood). About 1780 Mrs. Hamilton Clements Collection

(B) Toby Jug

Mark: "*Neale & Co.*" Made by J. Neale and H. Palmer of Hanley. About 1770–80 Bernard Middleditch Collection

43 (A) A Sailor seated on a Barrel

White earthenware, decorated with coloured glazes. Made by the younger Ralph Wood. About 1780 Nevile Gwynne Collection

(B) The Thin Man

White earthenware, decorated with coloured glazes. Made by the younger Ralph Wood. About 1780 Nevile Gwynne Collection

LIST OF ILLUSTRATIONS

PLATE

44 The Gin Woman, sometimes known as Martha Gunn

White earthenware, decorated with mottled glazes. Made by Whieldon or the younger Ralph Wood. About 1770–80 Mrs. Hamilton Clements Collection

45 Prudence, from a set of the Virtues

White earthenware, decorated with coloured and enamel glazes. Probably made by the younger Ralph Wood or by Enoch Wood. About 1790 Private Collection

46 Voltaire

Black basaltes ware. Made by Josiah Wedgwood at Etruria. About 1780 Victoria and Albert Museum

47 King George III

White earthenware, painted in enamel colours. Probably made by Enoch Wood. About 1790 Victoria and Albert Museum

48 The Vicar and Moses

White earthenware, painted in enamel colours. Probably made by Enoch Wood. About 1800 Victoria and Albert Museum

49 The Night Watchman

White earthenware, painted in enamel colours. Made by Enoch Wood (Mark : "ENOCH WOOD.") About 1800 Mrs. Hamilton Clements Collection

50 Handel

White earthenware, painted in enamel colours. Probably made by Enoch Wood. About 1790–1800 Victoria and Albert Museum

51 Washington

White earthenware, covered with a clear buff glaze. Made by Enoch Wood, 1818 Private Collection

52 The Virgin and Child

White earthenware, painted in enamel colours. Said to have been modelled by the sculptor John Bacon. Probably made by Wood and Caldwell. About 1810 Victoria and Albert Museum

53 Vase and Group

White earthenware, painted in enamel colours. Mark : "*Neale & Co.*" impressed. Made by Neale and Palmer. About 1780 Bernard Middleditch Collection

54 The Four Seasons

White earthenware, painted in enamel colours. Made by Neale and Palmer. About 1780 Bernard Middleditch Collection

PLATE

55 Prudence

White earthenware, painted in enamel colours. Made by Neale and Palmer, or by Neale and Wilson. About 1780–90 Bernard Middleditch Collection

56 The Element "Water," represented by a Fishwife

White earthenware, painted in enamel colours. Made by John Walton, at Burslem. About 1830 Victoria and Albert Museum

57 The Widow of Zarephath

White earthenware, painted in enamel colours. Perhaps made by John Walton. About 1830 Victoria and Albert Museum

58 Woman with Fasces and Laurel Crown

White earthenware, painted in enamel colours. Perhaps made by John Walton. About 1830 Victoria and Albert Museum

59 Girl with Tambourine

White earthenware, painted in enamel colours. About 1840 Victoria and Albert Museum

60 Venus

White earthenware, painted in enamel colours. Inscribed on the base: "THOMAS LEEK 1819" In private possession

61 Tom Cribb

White earthenware, painted in enamel colours. About 1820 In private possession

62 Bull-baiting

White earthenware, painted in enamel colours. Perhaps made by Obadiah Sherratt. About 1830 Private Collection

63 Bull-baiting

White earthenware, painted in enamel colours. Perhaps made by Obadiah Sherratt. About 1830 Private Collection

64 A Leaping Stag

White earthenware, painted in enamel colours. About 1840 T. Balston Collection

65 A Pair of Lovers

White earthenware, painted in enamel colours. About 1835–40 Willett Collection, Brighton Museum

LIST OF ILLUSTRATIONS

PLATE

66 The Welsh Couple
White earthenware, painted in enamel colours. About 1840
T. Balston Collection

67 The Fisherman and his Wife
White earthenware, painted in enamel colours. About 1840
T. Balston Collection

68 Shakespeare
White earthenware, with details in black and gold. About 1840
Victoria and Albert Museum

69 The Duke of Wellington (1769–1852)
White earthenware, painted in enamel colours. About 1840
T. Balston Collection

70 Prince Albert
White earthenware, with details in black and gold. About 1845
T. Balston Collection

STAFFORDSHIRE POTTERY FIGURES

THE practice of making images in clay is a very ancient one, and no doubt its history is continuous. The earthenware statuettes made in ancient Greece are perhaps the most beautiful form ever given to this art, though we must remember that the terra-cottas produced at the Renaissance are works of art of the same order which are only denied to the potter when their size suggests the art of sculpture. In England during the Middle Ages the art is mainly confined to masks and other human or zoomorphic ornaments added to pottery vessels, though it is not impossible that dolls and other trifles may have been made in this material. But until the second half of the 17th century there is no serious evidence of works of art in clay which take the form of plastic representations of figures. Perhaps, as so often in ceramic history, the impetus came from the East, and the importation of ornamental figures of Fukien porcelain suggested the possibility of a market for similar figures in clay. But before production on any extensive scale could come about, an advance in technique was necessary in order that the clay could be worked in sufficient delicacy ; it was also necessary to discover a type of pottery which was both hard and white. Such a material was discovered by Dwight in the white stoneware which he brought to perfection at Fulham between 1671 and 1703, and the earliest English figures are those due to the scientific genius of Dwight allied, perhaps, to another genius (the youthful Grinling Gibbons is a possibility*), who gave the

* See *English Pottery*, by Bernard Rackham and Herbert Read (London, 1924), p. 74, where the question is discussed more fully.

material artistic shape. This salt-glazed stoneware (usually known as "salt-glaze") proved to be an admirable medium for plastic representations on a miniature scale, and its use for this purpose spread to the Staffordshire potteries and was there extended and developed.

Whether salt-glaze figures are prior in date and invention to the earthenware figures made in coloured clays, which also began to be produced about the same time, is a difficult question to determine. Perhaps these latter figures, which in the earliest examples are of a primitive and ungainly cast, are an indigenous growth. A bye-product of this kind might easily have suggested itself to the Staffordshire potters, who had already acquired considerable skill in the manipulation of clays in the making of the type of pottery known as slipware, the decorations on which are produced by pouring liquid clay through a quill on to the groundwork of a pot. The earliest figures of this kind (Plate 14, for example) would seem to have been produced by a similar technique, with clay moulded by hand into ropy threads, and trailed across the ground to be decorated.

With these two techniques, salt-glaze and applied clay, Staffordshire figures began their career, and all the later types are developments or refinements of these rudimentary states. Salt-glaze, as a matter of fact, was destined to be supplanted by porcelain, which is really no more than a refined type of stoneware, but earthenware, which has its own material appeal and therefore its own æsthetic, and its own economic justification in that it was cheaper to produce and on that account became the poor man's porcelain, was never supplanted until æsthetic sensibility itself had been destroyed in the people by the mass production of the 19th century.

The period under survey begins, therefore, not earlier than 1650; it ends not later than 1850 (for no popular art survived the Great Exhibition). Staffordshire pottery figures (and "Staffordshire" is almost synonymous with "English") during these two centuries fall into four well-defined groups.

I. Stoneware or "Salt-glaze" figures—about 1700 to about 1780.

II. Earthenware figures distinguished mainly by their clay and glazing techniques (the so-called "Astbury-Whieldon" group)—about 1700 to about 1750.

III. The productions of the Wood family of Burslem (1740–1840) and of their imitators.

IV. Miscellaneous "image toys," mostly of the early part of the 19th century.

We will take each group in turn, discuss its characteristics and describe, so far as we know anything of them, the personalities which were responsible for the common character of each group.

GROUP I. "SALT-GLAZE" FIGURES

No particular names can be associated with the first salt-glaze figures made in Staffordshire. We know from the proceedings initiated by Dwight in 1693 that towards the end of the 17th century there were potters in several parts of England making wares which infringed Dwight's patent. Our only evidence for ascribing the early salt-glaze figures to Staffordshire (rather than to Southampton or Nottingham or London) is merely comparative: the figures show a strong family resemblance to the clay figures of Group II which were much more certainly made in Staffordshire. But salt-glaze, if we are to believe the evidence of Simeon Shaw (*Rise and Progress of the Staffordshire Potteries*, published at Hanley in 1829), was an extensive manufacture in Staffordshire from early in the 18th century. He specifically mentions the following potters as making white stoneware: Thomas and John Wedgwood, sons of Aaron Wedgwood, Burslem; R. and J. Baddeley, Shelton; Thomas and Joseph Johnson, Lane End; R. Bankes and John Turner, Stoke; John Barker and Robert Garner, Fenton; John Adams and John Prince, Lane Delph. Thomas Astbury and Joshua Twyford, Thomas Heath, Thomas Billing and Ralph Shaw are also known to have been engaged in the manufacture of the same

kind of ware, and either Astbury or Heath was responsible for the technical advance which brought about the use of calcined flints as an admixture with the clay to make a white body. Between 1710 and 1715 there were in Burslem six ovens turning out stoneware, in all probability glazed with salt.* It is interesting to note that Astbury, who is usually credited with the early earthenware figures which we shall deal with in Group II, is so definitely associated with the making of stoneware, for in view of the decided resemblance of some of the stoneware figures to some of the " Astbury " figures (compare Plate 7 and Plate 16), he is perhaps to be regarded as the link in our chain of evidence which connects the early salt-glaze figures with Staffordshire.

On the evidence of a stoneware mould in the Victoria and Albert Museum, and other specimens in the Burslem Museum (one of them dated 1756), which bear the initials " R. W.," we may assume that the elder Ralph Wood was also concerned in the manufacture of salt-glaze ware, and this gives us still another bond between the early salt-glaze figures and the later earthenware figures. More important, as we shall see later on, is the position of Ralph's brother, Aaron, the father of Enoch Wood. We have it on the authority of Enoch that his father was " modeller to all the potters in Staffordshire at the latter end of the time that white ware or white stoneware was made."† But neither Ralph (b. 1715), nor Aaron (b. 1717), were early enough on the scene to be credited with the most characteristic salt-glaze figures. They more probably belong to the decadence of the phase, when salt-glaze began to compete with porcelain and so lost its peculiar virtues.

There are really three phases in the history of salt-glaze figures. The first, represented by Plates 1 to 8, shows a primitive sense of modelling which consorts well with a native simplicity and vigorous humour. The second phase, losing nothing in vigour, gains a good deal in plastic accomplishment, and some of the birds and animals which belong to this phase (Plates 9 to 11) are beautifully modelled and full of life. The third phase is the one to which I have already referred

* Sir Arthur H. Church : *English Earthenware*, p. 77.
† *The Wood Family of Burslem*, p. 21.

—the porcelain phase (Plates 12 and 13), and there is good reason for associating the name of William Littler of Longton Hall with this development. We know on the authority of Shaw (*op. cit.* pp. 168–9) that Littler and Wedgwood were responsible for a certain blue dip which when fired produced a beautiful ground-colour resembling " the finest Lapis Lazuli." This colour, which we easily recognise on certain useful wares of salt-glaze, is also found on porcelain which (partly on the evidence of this very fact) is ascribed to Littler and which we presume to have been made during the short period (about 1752–8) during which we know that he was manufacturing porcelain. Arguing back again from the porcelain figures ascribed to Littler to certain salt-glaze figures we find traits (such as the modelling of the features and the form of the applied flowers in Plate 12) which seem to point to identical artists working indifferently in the two materials. (Simeon Shaw mentions " a tolerable modeller, named Dr. Mills," as being Littler's chief workman.) But Littler seems to have been a restless experimenter ; he was all the time aiming at a white porcelain ; once he had achieved this porcelain (by 1752, at the latest) it does not seem probable that he would go on making figures in what he regarded as an indifferent material. We may therefore tentatively date the majority of Littler's salt-glaze figures not later than 1752 ; on grounds of style they could not be earlier than 1745—the year in which Littler is said to have made his first experiments.

The " orange-skin " texture of salt-glazed stoneware is very pleasant both to sight and touch, and it is an admirable ground for enamel colours ; we can only regret, therefore, that it was not used more extensively as a substitute for porcelain. But it best yields its characteristic effects in a broad treatment, and it is doubtful whether, once their minds had been seduced by the airier graces of Dresden, the Staffordshire potters would have produced figures of any great merit. Each material has its own laws, and once these laws are forgotten it is just as well that the material itself should be set aside.

GROUP II. ASTBURY AND WHIELDON

John Astbury was born in 1688 and died in 1743. He was probably the most conspicuous potter of his time in Staffordshire, and this fact, together with the fact that he is reputed (again on the authority of Shaw) to have been the first potter to import white Devon clay into Staffordshire (the figures themselves being mostly decorated with such clay) is no doubt responsible for the common association of his name with the earthenware figures of this second group. But there is really no certainty in the attribution, and beyond the fact that most of the figures seem to have a common origin, there is no reason why other contemporary potters, such as Thomas Wedgwood, Twyford and Ralph Shaw, should not share the glory. But " Astbury " is the traditional label and as a label it is good enough. John Astbury had a son, Thomas, born at Stoke in 1719, who was also a potter of considerable attainments, but he would arrive on the scene too late to be much concerned with the figures now in question. Among the latest of these is a figure of a grenadier in the British Museum (No. G. 36), which can from details of dress be dated about 1740.

The early Astbury figures are distinguished by their dependence solely on different clays for different effects of colour ; they have all the same uniform transparent lead glaze. But gradually the red and other coloured clays give place to a more extensive use of white clay : Plate 22A shows an example in which the dark clays are merely used to indicate the eyes. But such white figures were exceptional ; the real objective was a white body on which to display the colours produced by mixing various metallic oxides with the lead glaze. At first such effects were used tentatively and discreetly ; but a brilliant technique of colouring had been discovered and there is nothing in the whole range of ceramic history to surpass the beauty of the coloured glazes which we associate with the name of Whieldon.

Thomas Whieldon shares with Astbury the credit of establishing the Staffordshire pottery industry. He was the youngest son of a certain Joseph Whieldon, of Penkhull, Stoke-on-Trent, and was baptised at Stoke on September 6th, 1719. By 1740, Shaw tells us, his

" manufactory at Little Fenton consisted of a small range of low buildings, all thatched. His early productions were knife hafts, for the Sheffield Cutlers ; and Snuff Boxes, for the Birmingham Hardwaremen, to finish with hoops, hinges and springs ; which himself usually carried in a basket to the Tradesmen ; and being much like agate, they were greatly in respect. He also made toys and chimney ornaments, coloured in either the clay state, or bisquet, by zaffre, manganese, copper, &c. and glazed with black, red or white lead." From 1753 or 1754 to 1759 he was in partnership with Josiah Wedgwood and at various times the younger Astbury (1751), Aaron Wood (1750), Josiah Spode (1752–4), and Robert Garner (1749–57) were apprenticed to him. He was a man of great industry and integrity, became Sheriff of his county (1785–6) and died in 1795.

It is impossible to know whether Whieldon himself took a hand in the modelling of his " image toys and chimney ornaments," or whether he confined himself to technical matters and left the modelling to his apprentices. Shaw says that Aaron Wood made models and moulds for Whieldon, and we have already noted Enoch Wood's statement that his father was " modeller to all the potters at the latter end of the time that white ware or white stoneware was made." " White ware " here probably means wares made from white clay. Everything seems to point to the fact that in Aaron Wood we have the man who more than any other single individual gave character to Staffordshire figures of the middle period—that is to say, from about 1735 to 1775—though no doubt he had apprentices and imitators. What we know of his life and personality is quite in keeping with this supposition. He was born in 1717, apprenticed to Dr. Thomas Wedgwood in 1731, and is said to have begun business on his own account in 1750. " I have heard my father say," relates his son Enoch, " he was never heard to swear, chew tobacco, take snuff or whistle or sing in his life, and was considered the most lively, pleasant and merriest man in the country, and was known to everyone in the county."* Mr. Frank Falkner is inclined to attribute to him such famous groups as " The Vicar and Moses " and " Hudi-

* *The Wood Family of Burslem*, p. 22.

bras," but these and a figure like " Old Age " (Plate 31) are generally ascribed to the factory of the elder Ralph Wood, on the evidence of marked pieces. But between the later productions of Whieldon and those of Ralph Wood it is impossible to make a clear distinction—a confusion easily accounted for by the movements of an itinerant modeller like Aaron Wood.

The only works signed by Aaron Wood are useful wares, such as a large dish in the Wedgwood Institute, Burslem, and a block for a spittoon in the British Museum. It has been argued* that " the circumstance alone of his working under conditions of such secrecy, under lock and key and so forth, will of itself show that he was not an artist in the sense either of his elder brother or of his son Enoch. (There are no secrets in fine Art !) His productions, most capable workman though he was, whose services were requisitioned by many of the leading potters, were of the more mechanical order, the various cartouched forms, enclosing trellis and other patternings, being characteristic and typical." I do not see the force of this argument : most artists seem to prefer to work in isolation and I suspect that Mr. Woolliscroft Rhead wanted to sacrifice Aaron on the altar of some theory of communism in the fine arts. The figures illustrated in Plates 17 to 26 seem to constitute a fairly definite group, though there is simply no evidence one way or the other ; they merely show common characteristics in search of an artist. Plate 11B is perhaps more significant ; it shows a salt-glaze group for which there is a Whieldon facsimile. The latter is in the late Capt. R. K. Price's Collection and is illustrated in his " Catalogue " (Plate XXI). It is of tortoise-shell ware, heavily mottled with manganese and dark grey. Its outlines are not so definite as those of the salt-glaze model, but it is evidently from the same mould and forms an interesting connecting link between " white ware " and " white stoneware."

The mottled colours so characteristic of Whieldon ware were produced by blending the lead ore used for the glaze with manganese, and such mottling was probably the first step towards the more variegated

* G. Woolliscroft Rhead : *The Earthenware Collector* (1920), p. 114.

coloured-glazes, which were produced by blending the lead ore with other metallic colouring matters such as oxide of copper, oxide of iron, and cobalt (zaffres). Manganese gives rise to the rich madder-brown tones, oxide of iron to the warm yellow tones, a mixture of manganese and oxide of iron to a darker golden brown, oxide of copper gives green and oxide of cobalt, blue.* All these colours owe their peculiar brilliancy to their being dissolved in the fluid lead glaze, and thus rendered translucent against the background of white clay.

A small group commonly attributed to Astbury or Whieldon stands apart (Plates 27 to 29). The glazes are not so brilliant nor so variegated as the normal Whieldon glazes, consisting in the main of a vivid green and a dark manganese brown. On grounds of style (note, for instance, the late form of the plinth in Plate 29 and of the scroll base in Plate 28) the group cannot be ascribed to John Astbury, who died in 1743, in spite of the fact that one of them (Plate 27) is so obviously in the Astbury manner. They seem to me to have more resemblance to the modelling of the Ralph Wood figures, and may represent a phase of his work before he had learned the secret of the Whieldon and Wedgwood glazes.

GROUP III. RALPH WOOD AND JOSIAH WEDGWOOD

This again is an arbitrary grouping. It is true that we have figures clearly marked with both names, but these are the exception and among the large number of related but unmarked figures there is no certainty and not only Wood and Wedgwood, but Whieldon and other less famous potters may be concerned. It is certain, for example, that the Toby jugs which for convenience may be put into this group were made by many Staffordshire potters, and there is only the evidence of a few marked pieces to justify us in ascribing the best of them to the elder Ralph Wood.

* See William Burton: *English Earthenware and Stoneware* (1904), p. 114.

It is useful to bear in mind the chronology of the Wood Family. Here is the family tree, as given by Mr. Frank Falkner :

Ralph Wood, a miller of Cheddleton, b. 1676

Ralph Wood, b. 1715, d. 1772 (married Mary Wedgwood). — Aaron Wood, b. 1717, d. 1785.

Ralph Wood, b. 1748, d. 1795. — Enoch Wood, b. 1759, d. 1840.

We are mainly concerned here with the Ralphs of the second and third generation, and with Enoch. The elder of these two Ralphs was a potter of great ability and enterprise, who manufactured wares of a great variety, including salt-glaze and " Whieldon " ware. There is no evidence to justify the common assumption that he himself modelled the figures which were made at his pottery ; there is evidence, on the contrary, that he employed other artists to model for him. He adopted the practice of marking his figures with his name, but this should be taken as a factory mark, not as a sign that he modelled the figures in question. This mark takes two forms : " R. WOOD " in capital letters and " *Ra. Wood*," or " *Ra. Wood, Burslem*," in lower case ; and Mr. Falkner has suggested that the former mark belongs to the elder Ralph, the latter to the younger Ralph—a supposition which is borne out by technical and stylistic considerations. The mark " R. WOOD," for example, is not known on the pieces decorated at a second firing in a muffle-kiln with enamel colours, as distinct from those decorated by colouring the glaze with metallic oxides, and it is doubtful whether the muffle-kiln process was adopted before the elder Ralph's death in 1772. A rare mark in the form of a rebus, representing a wood, impressed, probably also belongs to the elder Ralph.

It is natural to suppose that Ralph Wood was among the potters for whom Aaron Wood made models, and I have already noted the suggestion that Aaron was responsible for such well-known models as " Old Age " and " The Vicar and Moses." But a modeller of whom we have more definite evidence, and to whom we must ascribe an overwhelming

influence in the development of Staffordshire figures during the second half of the 18th century, is John Voyez.

Voyez is an interesting figure. He belongs to a type fairly common in the 18th century, when itinerant potters passed from town to town and country to country, selling secrets and recipes, and generally taking unscrupulous advantage of the curiosity which everywhere at that time was manifested in the craft of pottery. It is conjectured that he was born about 1740. He was of French extraction, and Dr. J. A. Goodchild, in a letter which is the source of a good deal of our information about the man,* states that "he was possibly from the neighbourhood of Amiens, where there was a family of engravers and metal-workers of the same name in the eighteenth century. He was a jeweller by training, and included carving, metal and glasswork in their various branches amongst his accomplishments." Dr. Goodchild goes on to say that he *thinks* his original informant told him that Voyez "had worked for a short time (? a year) in some French pottery before taking up his abode in London, where he worked for (Phillip Rundell?) and other jewellers, as enameller, &c." The first record of Voyez that we know of is in the catalogue of a sale by Christie and Ansell which took place in December, 1767 (mentioned by J. E. Nightingale in his "Contributions towards the History of Early English Porcelain," 1881). The catalogue comprises "this year's Produce of the *Artificial Stone Manufactory*, one hundred different subjects in Antique Busts, Figures, Vases, Tablets, Capitals, Chimney Pieces, &c., &c. Catalogues to be had at the Manufactory in Goldstone Square, Whitechapel, and at the Warehouse, No. 18 Long Acre." One of the items is "two very fine festoons of flowers, by Voyer (£2 16s.)" and Nightingale remarks that "Jno. Voyer was probably connected with the works in some way, as he signed Mr. Christie's receipt for the proceeds of the sale, 'for Mr. Davy.'" We know that in 1767 "John Voyer" exhibited "a piece in flowers; in wax" at "The Free Society of Artists"† and that in the

* See *The Wood Family of Burslem*, pp. 11–12.

† Algernon Graves, F.S.A.: *The Society of Artists of Great Britain* (1760–1791) and *The Free Society of Artists* (1761–1783). London, 1907.

following year (1768) he showed at the "Society of Artists" "two festoons of flowers; in artificial stone," these from the Long Acre warehouse mentioned in Christie and Ansell's catalogue. Our next record is from a letter from Josiah Wedgwood to Thomas Bentley, dated 31st March, 1768.* The first paragraph reads:

"I have hired a Modeler for three years, the best I am told in London, he served his time with a silversmith, has work'd several years at a China work, has been two or three years carving in wood and marble for Mr. Adam the famous Architect, is a perfect Master of the Antique stile in ornaments Vases, &c, & works with equal facility in Clay, wax, wood, Metal or stone." Wedgwood, according to Eliza Meteyard,† did everything to facilitate Voyez's transfer, advancing him £20 "and sufficient besides to pay his and his wife's expenses by coach." We learn from a letter of Voyez's, quoted by Miss Meteyard, that Wedgwood entertained him in his own house until a new house was ready "in the Grandee part of the City of Burslem." In the same letter Voyez, after detailing a list of articles which he wants to be sent by waggon, and charged to Mr. Wedgwood, adds, "if it suits you to send me a Stone bottle full of Good porter and Charge it as above you cannot oblige me more, for I am just dead for want of it." The love of good porter proved to be Voyez's undoing. At the Stafford Lent Assizes of the following year he was sentenced to be whipped with a "cat-o'-nine-tails" and imprisoned three months. Wedgwood and Bentley write to each other in terms of righteous (but obscure) indignation about his crime. Miss Meteyard handles the episode very gingerly. What was this monstrous offence? According to Dr. Goodchild, Wedgwood, on going into Voyez's workshop, "found him somewhat in liquor, and modelling a semi-nude portrait figure from a young girl who was, I think, the daughter of his own coachman. Wedgwood lost his temper at such scandalous conduct during working hours, and set forth that a workman at 35s. a week had no right to drink London porter, or to waste his time on obscene nudities, when he ought to be studying classic and other

* *Letters of Josiah Wedgwood*, 1762 to 1772. Privately printed (1903), Vol. I, p. 212.
† *Life of Josiah Wedgwood* (1866), Vol. II, p. 85.

designs, in order that a Master Vase might be produced by the firm ; and Voyez retorted that Wedgwood knew nothing about Master Vases, and that it was not study of Italian drawings, but of Nature that produced them." Wedgwood was thrown into a pretty dilemma, and wrote a letter to Bentley* which should be regarded as a classic of its kind, and a perfect footnote to the history of the Industrial Revolution :

> "I agree with you in *most* of your sentiments respecting V . . . , and do not intend to have anything farther to do with him on any acc^{t}. But where the matter is of consequence, I like to see, & argue upon it in every light, even though I may have resolv'd at the time, so far as I can judge of the subject, measures to take in it, for it sometimes happens, at least it has with me, that after I have been fully perswaded it was right to do so & so, & have acted accordingly, I have found that a little more time, & reflection would have inform'd me I was wrong, & therefore in any future situation of the like kind, I grow more & more apt to say to myself, though the thing for the time appears ever so clear to me, that it is very possible a few days longer, & a little more reflection may convince me that my present resolve wod. be wrong, & where the circumstances will admit of farther time for consideration, I generally take it.
>
> "When I mention'd the affair of V . . . to you I had been thinking upon the subject in somthing like the followg. train.
>
> "I have got the start of my Bretheren in the article of V . . . s farther than I ever did in anything else, & it is by much the most profitable branch I ever launched into, 'tis a pity to lose it soon—there is no danger—true, not of losing the business, but the prices may be lower'd by a competition, & if the imitations are tolerable, the demand from us may be diminished, for all our buyers are not, though many of them are, qualified to discern nice differences in forms, & ornament. What then do our competitors stand in most need of to enable them to rival us most effectually ? Some Person to instruct them to compose good forms, & to ornam^{t}. them with

* *Op. cit.*, Vol. I, pp. 257–260.

tolerable propriety. V . . . can do this much more effectually than all the Potters in the Country put together, & without much Personal labour, as the ornam^{ts} may be bo^{t}. or model'd by others.

" The next question was how to prevent this, without employing him ourselves which I had fully resolv'd against. Suppose he had his wages for doing nothing at all, 'tis only sinking six & thirty shillings per week, to prevent this competition from taking place of two years to come, by his means at least. The selling a single V : say a Medallion, less per wk. through such competition wod. be a greater loss to us than paying him his wages for nothing ! —does not this *fact* strike you ! Suppose we sho^{d}. lose the sale of 20 or twice that No. per w^{k}. & lower the price of others !—'tis possible & instead of sinking 36s per w^{k}. we may lose the getting of so many pounds, aye twice that sum ! I am quite serious. The facts I build my reasoning upon are true—& the consequences I mention, very probable. But we have it at present in our power to prevent this evil taking place—& is that power think you of no value ? or to be lightly parted with ? I think not, & as he has near two months longer to stay in Gaol, I shall take that time to consider how we can best dispose of him when he comes out.

" I know he is vicious, & everything that is bad, & all my *feelings* are up in Arms against even so much as naming him. But to live in this world, as matters, & things are constituted, it is sometimes necessary to make a truce with these sensations, whilst we manage a Rascal, our evil stars have thrown in our way, to prevent repeated injuries which he might otherwise do us.

" I know too that he is Lazy, & fickle, & not likely to stay long in any one place. But revenge may be an antidote to the first, & he may stay long enough with a Master to give him a relish for such a business as V . . . making, & depend upon it, my good friend, whoever tastes a little of the sweets of it, will afterwards spare no pains, or cost, to have a full meal, at least, I am sure he must be both very dull, & very idle who does.

" I just mention these things to you as they have floated in my

brain—I like none of the plans, neither to employ him, pay him for doing nothing, nor yet to discharge him. As I have now explain'd myself more fully to you than I did before, I sho[d]. be glad of your advice, but I do not like to write upon these subjects for fear of their being made public. Pray burn this Scrawl when you have read it."

When Voyez came out of prison, Wedgwood tried to buy him out of Staffordshire by paying him for his full term of three years on condition that he did not work for other potters, but left the country. Voyez, however, was not to be deceived by this specious offer. He went over to Wedgwood's rivals, and it was then that he began to affect considerably the development of Staffordshire pottery figures. He worked first of all for Henry Palmer of Hanley ; a black basaltes vase in the British Museum, with a frieze in relief representing Venus and Cupid in Vulcan's smithy is signed by Voyez and dated 1769, and also has Palmer's mark impressed. In 1771 he again exhibited works in wax at the " Free Society " in London, giving his address as " Hanley, Staffordshire." He also worked for T. Hales of Cobridge, and another vase in the British Museum, this time of cream ware, bears their joint mark. This was presumably shortly before or after 1772, since in that year he again exhibited in London, his address being given as " Voyez carver, and manufacturer of composition, at Cowbridge, near Newcastle, Staffordshire," an entry which presumably implies that at the time of the exhibition he was working on his own account. From the same address in 1773 he issued a catalogue of intaglios and cameos describing himself as " J. Voyez, Member of the Royal Society of Artists of Great Britain."* In 1776 we learn from Wedgwood's letters that Voyez "has given up making clay intaglios and has sold all his goods and chattels here to go and make paste seals in London." He presumably spent several years in London, perhaps employed by the famous gem-maker, James Tassie. We do not know when he returned to Staffordshire and have no evidence of his connection with Ralph Wood until

* See A. Graves : *The Society of Artists of Great Britain* (1760–1791) and *The Free Society of Artists* (1761–1783). London, 1907.

1788, which is the date of the famous " Fair Hebe " jug (illustrated in the British Museum *Guide to English Pottery and Porcelain*, Fig. 92). Several copies of this jug are known, but though they always bear Voyez's signature, they rarely have a maker's mark. On the evidence of the glazes, however, it seems probable that they are from the Wood factory. There are other marked pieces of Voyez's work, probably to be ascribed to the Wood factory, but I know of no piece which bears both Voyez's signature and Ralph Wood's mark.

From the evidence of the signed pieces, we gain a very fair idea of Voyez's style and can recognise it on many of the Staffordshire figures. Among his mannerisms we may note a certain " puffiness " about the eyes, flat noses, rounded features, and a rather sentimental inclination of the heads. I am inclined to attribute the originals of Plates 30 to 38 to his hand. Dr. Goodchild speaks of him as being about sixty at the time of his death, which therefore must have been somewhere about 1800.* His influence, therefore, had time enough to make itself felt. He does not seem to have been an artist of any great *inventive* capacity ; most of the figures which we can attribute to him are either copies or adaptations of Continental models. But he was certainly a competent craftsman ; he had a sense of rhythm, especially in the linear details and the general outlines of his figures, and he realised the necessity for a broad treatment in clay modelling. His copies of Continental models (see Plate 33) are not necessarily inferior to their prototypes. He seems, indeed, to have had an inkling of the greater degree of simplicity and naïveté which were necessary for a country market—and since he was scarcely a naïve man himself, this shows an admirable sense of propriety. But in spite of all these qualities, I for one cannot help deploring the effect he had on the development of figure modelling in Staffordshire. It is true that he did not slavishly imitate porcelain models, or attempt to vie with porcelain technique ; but he introduced a sophistication and a cosmopolitanism which completely overwhelmed the element of original folk art which is the great

* He exhibited once again at the " Society of Artists " as late as 1791, showing " A Lady ; a model in coloured wax," and giving as his address " Music Shop, Saville Passage, Saville Row."

justification of the earlier figures. Probably this fate was inevitable; the competition with porcelain was irresistible and in any case there was the baleful figure of Josiah Wedgwood in the background, urging his apprentices to desert Nature and study classic models. And apart from Voyez, there was the rising star of Enoch Wood, in whom there was no trace of æsthetic sensibility to temper the impetuous onrush of commonplace ideals.

Enoch, the son of Aaron, was born in 1759. He was early damned by being sent to Liverpool at the age of eleven to learn drawing and anatomy from his uncle, William Caddick, a local portrait painter of some reputation. For a time he was apprenticed to Josiah Wedgwood and afterwards to the Henry Palmer of Hanley already mentioned. At the age of twenty-four (1783) he began " to manufacture earthenware as a Master Potter and hired John Proudlove for 12/- per week, he was then said to be the best Tureen squeezer in the neighbourhood . . . " In such uninspiring terms he himself described the inauguration of his own career,* and the words are typical of the commonplace and routine character of his productions. The only technical departure for which he is distinguished—the adoption, instead of transparent coloured glazes, of opaque enamels painted on the figures after the first firing and fused in a muffle-kiln—shows a total absence of æsthetic sensibility, though no doubt from a commercial point of view it had something to recommend it. It was not a sound technical advance, as is proved by the way in which the enamels have frequently flaked off with the passing of time. Many of Enoch Wood's figures, and particularly the busts of celebrities, such as that of Washington, illustrated in Plate 51, have an academic competence, and some of his groups carry on the humorous tradition identified with his father Aaron. Enoch's true genius, however, was more profitably directed to tureen squeezing, and in this line he established a large and prosperous industry. In 1790 he took into partnership James Caldwell, and the mark of the firm then became " Wood & Caldwell," or " Wood & Caldwell, Burslem," which marks are often found on figures of the period. The partnership

* *The Wood Family of Burslem*, p. 42.

lasted until 1818, from which year the firm became " Enoch Wood & Sons." Enoch Wood did not die until 1840, and for long he was known as the " Father of the Potteries."

Before passing on to certain minor Staffordshire potters who made pottery figures, it is necessary to note in more detail the sources of inspiration to which the Woods resorted. Mr. Frank Falkner has with rash pride stated that " it may here be recorded that so far none of the statuettes or groups of the Ralph Woods' have been copied from or influenced by the Dresden or Chelsea models—all their productions are of English inspiration, save the Satyr-head cups, which are of Roman origin." So far is this from the truth, that we might rather say that once the Staffordshire potters set themselves to compete with porcelain, and once they admitted for this purpose a sophisticated modeller like Voyez, the English inspiration was dead. It may be doubted whether more than a very small percentage of Staffordshire figures dating later than 1750 are original models ; they are copied either directly from Continental porcelain models, or from Chelsea, Bow or Derby models which in their turn are copies of Continental models, or from the popular models made by Paul Louis Cyfflé at Lunéville, between 1768 and 1780—but copied at various other potteries in Alsace and Lorraine during the second half of the 18th century—and even from imported Chinese figures and groups. Some of the originals for salt-glaze figures were noted in three articles on the Griffith Collection which I wrote for the *Connoisseur* (Vol. LXX, p. 193 and Vol. LXXI, pp. 25 and 81) ; Mr. Stuart G. Davis has dealt with the Alsace and Lorraine originals in an article embodying much fresh material which he contributed to the *Burlington Magazine*, November, 1927 (Vol. LI, No. CCXCVI). Other originals identified by Mr. Davis are noted under the illustrations to this volume. Many other figures, of which we do not know the originals, may nevertheless be certainly connected in a general way with the characteristics of foreign modellers like Cyfflé, and there is wide evidence that far from carrying on the English tradition, the Woods' and other potters who became absorbed in the industrialisation of this art, did everything to destroy the native inspiration.

GROUP IV. MISCELLANEOUS "IMAGE TOYS"

The scope of this book does not permit of any detailed history of the many potters who followed in the wake of the Woods' and made figures of varying merit to meet the public demand. Such historical details are in most cases irretrievably lost, and only a blind archæological enthusiasm need regret the fact. There are a few marked pieces which enable us to identify a style, but often enough we know little or nothing of the potters concerned, and imitation and deceitful rivalry were so rife throughout the Potteries during this period, that really very little certain ground can be established. The general uncertainty is represented by a group of figures, of which Plate 45 shows the type, which are sometimes marked "WEDGWOOD." These figures are not officially recognised by those in charge of the Wedgwood archives; no moulds exist and no records can be traced, nor have the figures in question any correspondence with the figures in black basaltes which Wedgwood undoubtedly made (Plate 46). We know that the Wedgwood mark was freely pirated, and there were other branches of the Wedgwood family in business. More definite evidence is provided by an invoice, which Mr. Falkner has published,* which details a considerable number of figures and groups supplied to Wedgwood by Ralph Wood in 1783. This invoice probably means that Wedgwood, not making figures himself, but having a demand for figures from his regular customers, sublet a contract to Ralph Wood. The fact that a figure from the same mould as that illustrated in Plate 45 bears the mark E. WOOD lends further support to this supposition.

Another definite group is associated with the name of J. Neale, who established a pottery in Hanley some time before 1770. Neale entered into partnership with Henry Palmer in 1776 and the mark of the firm, which had previously been "NEALE" or "I. NEALE, HANLEY" (enclosed in a circle), became "NEALE & CO." In 1786, R. Wilson entered into partnership with Neale and the firm became Neale and Wilson. Some time later Neale retired and the business was carried on by Wilson alone. The figures which belong to this group (Plates 53

* *Op. cit.* p., 19.

to 55) have a distinct quality of their own ; they are simple and perhaps rather "sweet," and the colouring has a sprigged-muslin delicacy which is quite charming.

Another definite group is associated with the mark "WALTON." Nothing much is known of John Walton, except that he began business in Burslem about 1790 and retired about 1840. His productions are not so dainty and are more stereotyped than those of Neale, but they belong to the same type of simple cottage ornaments. They are almost invariably set off against a rather clumsy background of spreading branches in imitation of the "bocages" of Chelsea and Derby groups. Plate 56 shows a marked figure and Plate 57 may perhaps be attributed to Walton on grounds of style.

Ralph Salt was a contemporary of Walton, but little is known of him. He had a small manufactory at Hanley from 1812 onwards, and he died in 1846. His figures, which are generally small and unpretentious, are sometimes marked "SALT" in impressed letters, often on a raised scroll. He was succeeded by his son Charles Salt, who died in 1869, when the business came to an end. Plate 65 is probably one of Ralph Salt's groups, though it is not marked.

The excellent bull-baiting groups, of which two are illustrated here (Plates 62 and 63), are attributed to Obediah Sherratt, who had a pottery in Burslem about 1822 and died about 1855. Mr. Woolliscroft Rhead states that Sherratt was also responsible for a number of the milk jugs in the form of a cow of which examples are often seen, and that he also made some of the perfunctory but amusing figures of famous personages, such as are illustrated in Plates 69 and 70. But similar figures were also made at Swansea and Sunderland, so that there is no certainty in the matter.

Other Staffordshire potters known or reputed to have made figures are J. Dale of Burslem (a set of figures representing the Elements with his mark are to be found in the Victoria and Albert Museum) ; Robert Wilson of Hanley, at one time a partner of J. Neale, but afterwards independent (in 1802 he was succeeded by his brother David) ; Ralph Hall of Tunstall ; Lakin and Poole of Hanley, who were in business

from 1770 onwards, and are said to have made "figures in great variety" (their mark "LAKIN & POOLE," impressed, appears on a well-known group, "The Assassination of Marat by Charlotte Cordé, of Caen, in Normandy, 1793"; the mark "R. POOLE" also occurs); J. Walley, of Cobridge; Barker, Sutton and Till, of Burslem; and many others whose names it is useless to record. These potters carry us into the full tide of industrialism; individuality survives here and there, but it is of a mean and dubious quality. But just when we might expect the art to disappear altogether, somewhere about 1840–1850, there appears a new group of figures which have a very decided quality of their own. It is as though the spirit of early Victorianism, which after all has a special if rather tenuous charm of its own, clearly enough to be seen in the costumes and even in the literature of the day (I am thinking of *Cranford*), had descended to the bleak industrial wastes of Staffordshire. I say of Staffordshire, but we cannot be sure of this. The figures to which I refer, represented by Plates I, 66 and 67, never seem to have a mark, are found in most parts of the country, and cannot be definitely associated with any purely local interests. They differ, moreover, in quality and in colouring. Presumably, therefore, they were made in one place and imitated in others. Mr. J. Arnold Fleming, in his book on *Scottish Pottery* (Glasgow, 1923), illustrates several of the type, and ascribes them to Pollokshaws and Prestonpans. The decoration of the figures he illustrates, however, is much more perfunctory than is the case of the figures illustrated here. Wherever they were made, these figures are full of unconscious artistry. The attempt to compete with porcelain has been abandoned; the treatment is broad; the colouring restrained, but lively. It is perhaps not quite permissible to see in them a revival of the "folk" spirit which makes the early salt-glaze and Astbury figures so precious as evidences of an innate "will to art." But they represent, nevertheless, something free and independent in spirit and something which was not destined to survive for long against the ubiquity of counterfeit or industrial art.

It is not possible to appreciate the art represented by the best of these Staffordshire pottery figures unless the standard commonly applied

to the "fine arts" is disregarded. When these figures attempt to compete with the delicacy and grace which is appropriate to porcelain figures, then we need not hesitate to condemn them. Earthenware and porcelain are outwardly very similar materials; but physically and chemically they are quite distinct, and the working of earthenware does not lend itself to the refinements possible in porcelain. That is the material distinction—important enough in its æsthetic effects. But the real distinction between the best (that is, the most proper) pottery and porcelain figures is one of intention—of the market for which they were made. The porcelain figure was destined to grace the mantelpieces of the aristocracy and rich bourgeoisie; the pottery figure was never meant to be more than a cheerful ornament in a farm-house or a labourer's cottage. The potter who made the figure was himself a peasant with a simple mind and a simple sense of humour. But because of this simple sense he often strays unconsciously into a realm of purer forms. He blunders into beauty, and though beauty can never be reduced to a definition, we know that it is the simplicity and sincerity of the potter's vision which has caused this miracle. All true peasant art is of this type; and if a more exact parallel is wanted in an age where "peasant" is an obsolete or sentimental category, we can find the same qualities in the French painter, Henri Rousseau "Le Douanier," a man of much the same social standing as these Staffordshire potters and a genius whose sense of beauty was equally unaffected by academic influences.

NOTE ON FORGERIES

FORGERIES of English earthenware are by no means so common as those of English porcelain, and with a few exceptions they would not be likely to deceive the collector. Among the more dangerous sort are certain forgeries of salt-glaze figures; these are extremely skilful, may be produced from old moulds or casts of original figures, and are only to be distinguished by the quality of the glaze, which is rather too glossy in appearance, by the body, which is somewhat putty-coloured, and by their weight, which is on the heavy side. The examples I have seen of this group were single figures of a simple type; it is doubtful whether a forger could successfully imitate an elaborate pew group.

I am not acquainted with any forgeries of the Astbury-Whieldon type. The delicately coloured glazes would not be easy to imitate. A group of figures sometimes sold as Astbury and Whieldon is really of Portuguese origin and belongs to the 19th century. The larger pieces are generally marked MAFRA, CALDAS, PORTUGAL, and sometimes this mark has been deliberately erased. Occasionally small figures come near enough to the English figures to be deceptive, but they were not made with the intention to deceive, and generally the subjects are quite foreign in character. Moreover, the colours, though remarkably near the Whieldon colours, are not so delicately mottled.

So far as I know, no attempt has been made to copy Ralph Wood figures, but a considerable number of false Toby jugs are on the market. These are of two varieties: deliberate imitations of the early types, which generally betray themselves by clumsy modelling and poor attempts at imitating the coloured glazes; and Toby jugs which are not strictly speaking forgeries, but merely modern, made either yesterday or any time in the last fifty years, in the style of the old jugs. This latter type is often crude in colour and made of a modern type of pottery.

BOOKS

THERE are no books which deal specifically with Staffordshire pottery figures, except the following catalogues of private collections :

Astbury, Whieldon, and Ralph Wood Figures, and Toby Jugs. By Captain R. K. Price. 66 plates, of which 17 are in colour. (London : John Lane, 1922.)

The Earle Collection of Early Staffordshire Pottery. By Cyril Earle. 270 illustrations, 10 plates in colour. (London : A. Brown & Sons, Ltd., 1915.)

The following work is invaluable for its records of the Wood family :

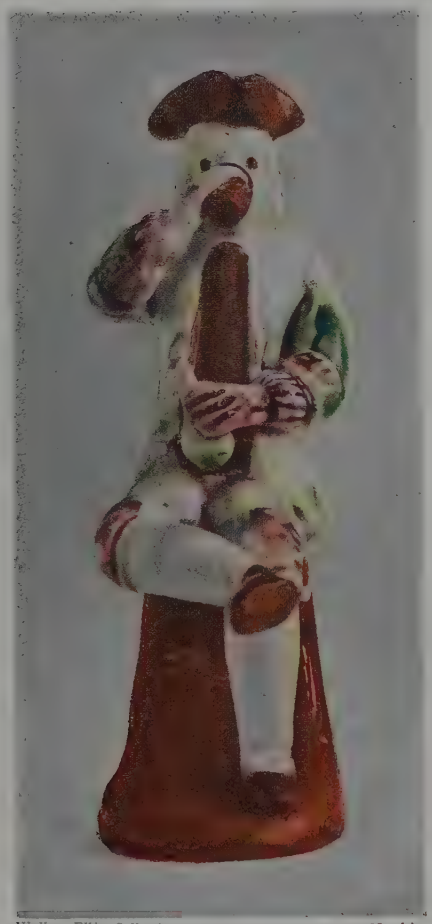
The Wood Family of Burslem. By Frank Falkner. (London : Chapman and Hall, 1912.)

General works on English pottery which devote some consideration to Staffordshire figures are :

The Earthenware Collector. By G. Woolliscroft Rhead. (London : Herbert Jenkins, Ltd., 1920.)

English Pottery. By Bernard Rackham and Herbert Read. (London : Ernest Benn, Ltd., 1924.)

Illustrated Catalogue of an Exhibition of Early English Earthenware. (London : Burlington Fine Arts Club, 1914.)



Wallace Elliot Collection H. 4¼ in.

FIGURE OF A MAN DRINKING

White earthenware, decorated with coloured glazes. Astbury-Whieldon type

About 1740

Wallace Elliot Collection H. 9¾ in.

TWO CRANES, WITH A CANDLESTICK OR FLOWER-HOLDER

Salt-glazed stoneware, painted in enamel colours
About 1740

(A similar group, but with one crane only, and uncoloured, is in Dr. Glaisher's Collection; it is illustrated in the Burlington Fine Arts Club:
Catalogue of an Exhibition of Early English Earthenware, 1914, Plate XXXIX)

TOBY JUG

White earthenware, decorated with coloured glazes. Probably made by either the elder or the younger Ralph Wood

About 1770–80

(Toby Jugs were originally copied from [illegible] Toby Philpot, the subject of a song called "The Brown Jug" written after the Italian of Gerummo Amalteo by the Rev. Francis Fawkes and first published in 1761)

W. Sanders Fiske Collection H. 6½ in.

A DUTCH BOY AND GIRL

White earthenware, decorated with coloured glazes. The girl is marked R. WOOD impressed.
Made by the elder Ralph Wood

About 1770

Probably modelled by John Voyez from French originals

Victoria & Albert Museum H. 12 in.

BUST OF NEPTUNE

White earthenware decorated with enamel colours. Mark: *Ra. Wood, Burslem,* impressed. Made by the younger Ralph Wood

About 1780–90

Wallace Elliot Collection H. 5¾ in.

A WOMAN IN THE FORM OF A BELL

White salt-glazed stoneware, with details in dark brown clay

Early 18th century

In private possession H. 6½ in.

DR. HENRY SACHEVERELL (B. 1672, D. 1724)
White salt-glazed stoneware, with details in brown clay

Early 18th century

(Dr. Sacheverell preached his "scandalous and seditious" sermons in 1709; he was impeached and brought to trial in 1710, found guilty and sentenced to suspension for three years. The trial was accompanied by riots and widespread agitation)

In private possession H. 7¼ in.

QUEEN ANNE (REIGNED FROM 1702–14)
White salt-glazed stoneware, with details coloured blue
Early 18th century

In the collection of the late Dr. J. W. L. Glaisher, F.R.S. H. 6¾ in.

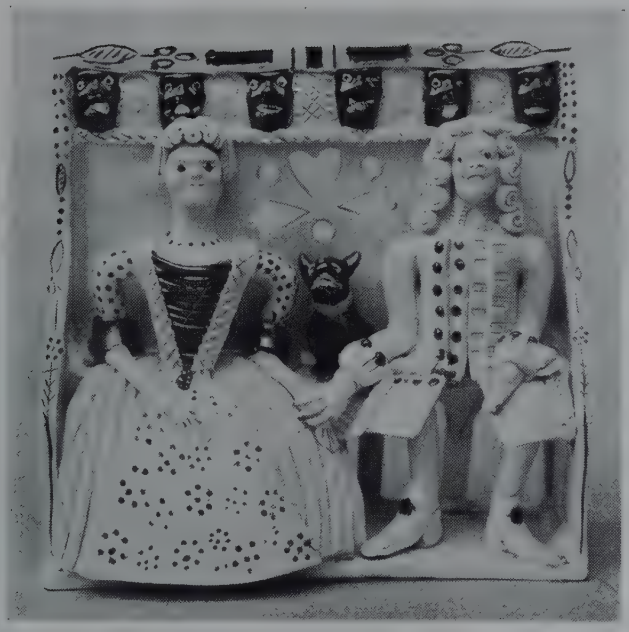
ADAM AND EVE

White salt-glazed stoneware, with details in dark brown clay

About 1720

H. 6¼ in.

LOVERS SEATED ON A BENCH ("PEW GROUP")
White salt-glazed stoneware, with details in dark brown clay
About 1730



In private possession H. 6 in.

PEW GROUP

White salt-glazed stoneware, with details in dark brown clay

About 1720–30

Mrs. Hamilton Clements Collection H. 6 in.

PEW GROUP

White salt-glazed stoneware, with details in dark brown clay

About 1720-1730

Collection of the late Captain R. K. Price H. 8½ in.

A MAN ON HORSE-BACK

White salt-glazed stoneware, with details in dark brown clay

About 1720–30

Collection of the late Dr. J. W. L. Glaisher, F.R.S.

H. 8½ in.

JUGS IN THE FORM OF AN OWL

White salt-glazed stoneware, with details in dark brown clay

About 1730

In private possession H. 9 in.

PAIR OF HAWKS

White salt-glazed stoneware, the eyes coloured blue, the beak and base brown

About 1740

(Probably moulded from a Chinese original)

Mrs. Hamilton Clements Collection H. 3¾ in.

A PUG-DOG

White salt-glazed stoneware, with details in dark brown clay

About 1740

Wallace Elliot Collection H. 4½ in.

A CAT

Salt-glazed solid-agate ware

About 1730–40

Wallace Elliot Collection H. 3½ in.

STAG
Salt-glazed solid-agate ware
About 1730–40

British Museum H. 7½ in.

THE VIRGIN AND CHILD
White salt-glazed stoneware
About 1750

Wallace Elliot Collection H. 10 in.

TWO MUSICIANS

White salt-glazed stoneware. Probably made by William Littler of Longton Hall

About 1750

Schreiber Collection, Victoria and Albert Museum H. 7¾ in.

A TURK AND HIS COMPANION

Salt-glazed stoneware decorated in brilliant green, blue, maroon and yellow enamel colours. Probably made by William Littler of Longton Hall

About 1750

(The same figures were made in porcelain at Meissen and Bow)

Collection of the late Capt. R. K. Price H. 9½ in.

A POSTILLION ON HORSE-BACK

Brown earthenware, with details in white pipe-clay. Astbury type

About 1730

(The term "Astbury type" is used for those figures in which the decoration depends mostly on a use of coloured clays; the term "Astbury-Whieldon type" when this technique is combined with decoration in coloured glazes; the term "Wheildon type" when the figure depends entirely for its decoration on coloured glazes. This is an arbitrary classification; what little justification there is for it is discussed in the Introduction, p. 6)

Collection of the late Capt. R. K. Price H. 8¼ in.

A MOUNTED SOLDIER

White and brown earthenwares, with details in black. The base splashed with manganese—purple and green. Astbury-Whieldon type

About 1740

Collection of the late Capt. R. K. Price H. 8¼ in.

A MAN ON HORSE-BACK

White earthenware, decorated with mottled green and brown glazes, the hat and shoes black.
Astbury-Whieldon type

About 1740

(This figure was bought at Christie's on the 22nd of November, 1917, for the price of £341 5s.)

Collection of the late Capt. R. K. Price H. 11⅞ in.

SPORTSMAN WITH GUN

White earthenware, decorated with a mottled brown ("tortoiseshell") glaze. The hat black. Astbury-Whieldon type

About 1740

Collection of the late Capt. R. K. Price H. 6½ in.

A NIGGER DRUMMER

White and brown earthenware, decorated with mottled brown and green glazes. Astbury-Whieldon type

About 1740

Collection of the late Capt. R. K. Price H. 7¼ in.

"SAMUEL BRUNEL"

White earthenware, decorated with mottled brown and green glazes. Astbury-Whieldon type

About 1740

Collection of the late Capt. R. K. Price

H. 5¼ in.

A MAN PLAYING A FIDDLE

H. 4¼ in.

PAIR OF LOVERS

White earthenware, decorated with mottled brown and green glazes. Details in brown clay. Astbury-Whieldon type

About 1740

Collection of the late Capt. R. K. Price H. 8 in.

GIRL EXTRACTING A THORN FROM A MAN'S FOOT

White earthenware, decorated with green and mottled blue glazes. Astbury-Whieldon type

About 1740

Collection of the late Capt. R. K. Price H. 4¼ in.

FIGURE OF A WOMAN

White earthenware, with cream-coloured glaze. Whieldon type

About 1750

Collection of the late Capt. R. K. Price H. 5½ in.

A DANCER

White and brown earthenware, decorated with blue and brown mottled glazes. Astbury-Whieldon type

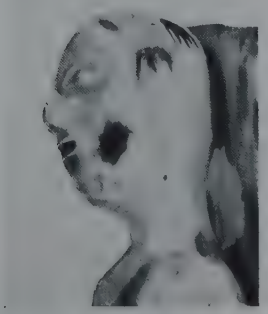
About 1750

Mrs. Hamilton Clements Collection H. 9 in.

CHRIST ON THE CROSS

White earthenware, decorated with a mottled grey glaze. Whieldon type

About 1750



DETAIL

Victoria and Albert Museum (Schreiber Collection) H. 6 in.

A MAN EXTRACTING A THORN FROM HIS FOOT

White earthenware, with mottled brown glass. Whieldon type

About 1750

Victoria and Albert Museum (Schreiber Collection) H. 4½ in.

A BOY EXTRACTING A THORN FROM HIS FOOT

White earthenware, "agate" base and mottled brown glaze.

Whieldon type

About 1750

(Both these figures are inspired by the famous statue in the Capitoline Museum, Rome, usually known as the "Spinario")

Mrs. Hamilton Clements Collection H. 13½.

GROTESQUE FIGURE ON AN OX

White earthenware, with tortoiseshell glaze. Whieldon type

About 1750–60

Victoria and Albert Museum (Schreiber Collection H. 4½.

A SIMILAR GROUP, WITH THE FIGURE IN BLACK

Whieldon type

About 1750–60

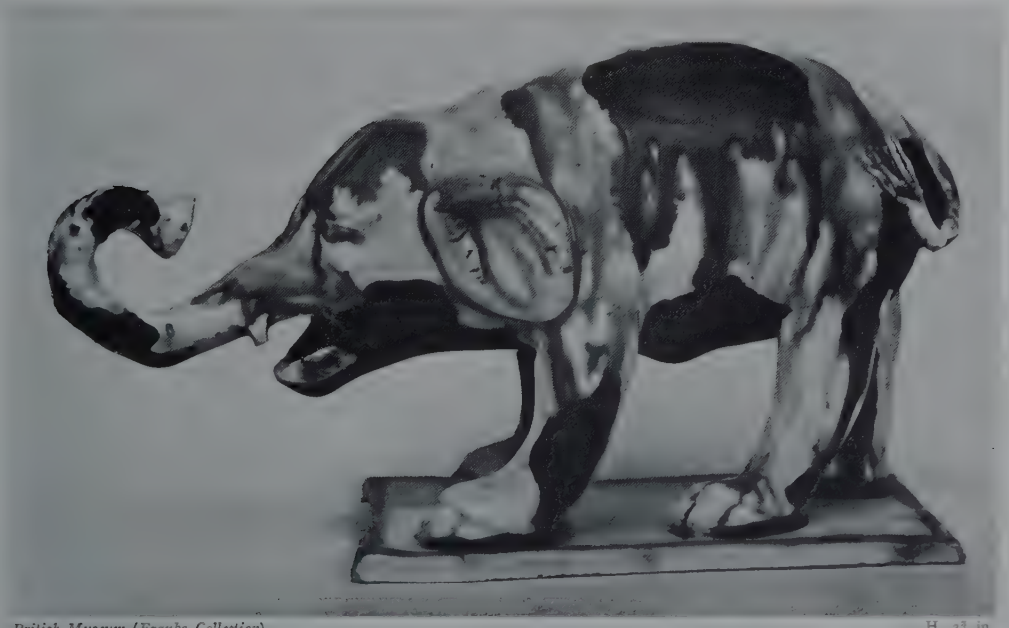
These two groups were probably modelled from Chinese porcelain models.

Mrs. Hamilton Clements Collection H. 7¾ in.

A HORSE

White earthenware, with mottled purplish brown glaze. Whieldon type

About 1750–60



British Museum (Franks Collection) H. 3¾ in.

AN ELEPHANT

White earthenware, with mottled black and purplish brown glazes. Whieldon type

About 1750–60

Victoria & Albert Museum
(Schreiber Collection)

A HAWK, ONE OF A PAIR

White earthenware, covered with a green glaze and mottled with brown. Whieldon type

About 1750–60

Victoria and Albert Collection (Schreiber Collection)

TWO BIRDS ON STUMPS, WITH FLOWERS AND FUNGI IN RELIEF

White earthenware, decorated with mottled yellow, green and brown glazes. Whieldon type

About 1750–60

Wallace Elliot Collection H. 7 in.

BOY WITH TRUMPET

White earthenware, clear glaze with details in green and brown; the trumpet in red clay. Perhaps an early figure by the elder Ralph Wood.

About 1745

Victoria and Albert Museum H. 8 in.

MAN PLAYING BAGPIPE

White earthenware, clear glaze, with details in green and brown.
Perhaps an early figure by the elder Ralph Wood

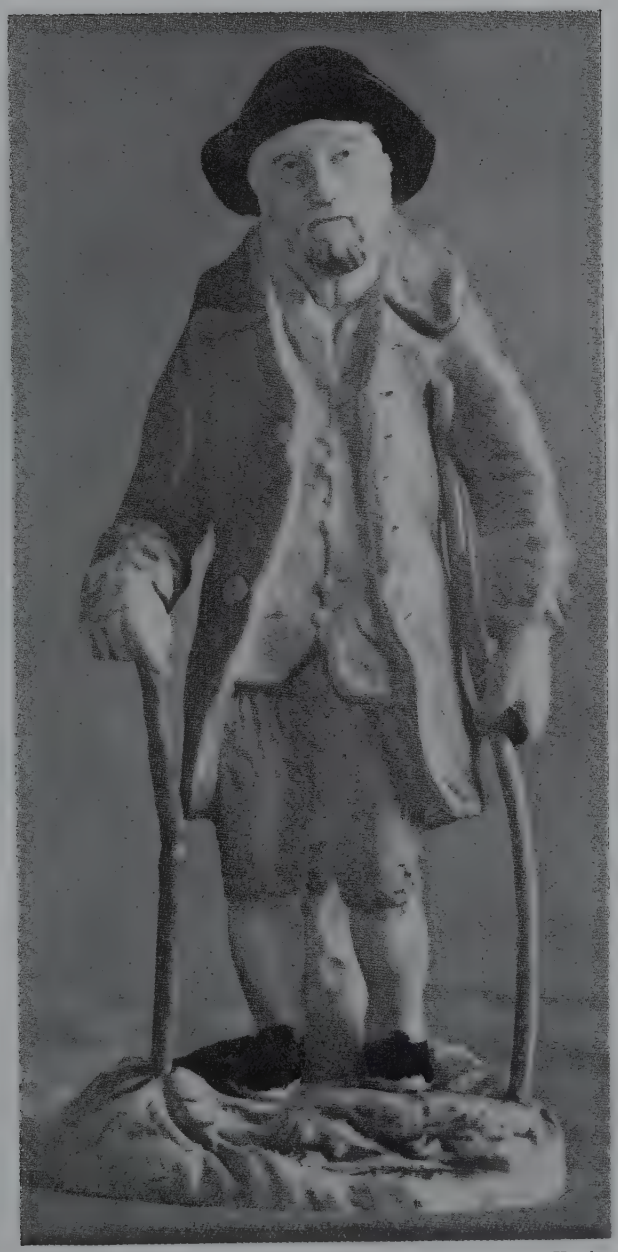
About 1750

Mrs. Hamilton Clements Collection H. 12¾ in.

AN ACTOR

White earthenware, clear glaze with details in green and brown. Perhaps an early figure by the elder Ralph Wood

About 1750



Collection of the late Capt. R. K. Price. H. 9 in.

OLD AGE

White earthenware, decorated with green, grey and yellow mottled glazes. The hat of black clay. Perhaps modelled by Aaron Wood for Whieldon or the elder Ralph Wood

About 1760

Collection of the late Capt. R. K. Price H. 8¼ in.

GROUP USUALLY KNOWN AS RALPH WOOD AND HIS SON

White earthenware, decorated with green, grey and yellow mottled glazes. Probably modelled by John Voyez. Ralph Wood type

About 1770

(The figure of the boy is probably after a model by Cyffle, see p. 18)

Mrs. Hamilton Clements Collection H. 7¼ in.

A SWEEP

White earthenware, decorated with black, purple, yellow and green glazes. Probably modelled by John Voyez. Mark: *Ra. Wood.* Made by the younger Ralph Wood at Burslem

About 1775–80

Stuart G. Davis Collection

The original of the above figure, modelled by Paul Louis Cyffle at Lunéville

About 1770

Nevile Gwynne Collection H. 9 in.

Mrs. Hamilton Clements Collection H. 9 in.

SHEPHERD AND SHEPHERDESS

White earthenware decorated with green, olive and brown glazes. Made by the younger Ralph Wood, probably after a model by Voyez

About 1775–80

British Museum — H. 9 in.

A SAILOR AND HIS LASS

White earthenware, decorated with coloured glazes. Made by the younger Ralph Wood, probably after a model by Voyez

About 1775–80

ile Gwynne Collection H. 9 in.

SHEPHERD CARRYING A LAMB

hite earthenware, decorated with coloured glazes. Made by the younger Ralph Wood, probably after a model by Voyez

About 1775–80

Nevile Gwynne Collection H. 7 in.

DIANA

White earthenware, decorated with coloured glazes. Made by the younger Ralph Wood, probably after a model by Voyez

About 1775–80

Collection of the late Capt. R. K. Price H. 7¼ in.

GIRL WITH A MARMOT IN HER BOX

White earthenware, decorated with coloured glazes. Made by the younger Ralph Wood, probably after a model by Voyez

About 1775–80

This figure is copied from an original by Paul Louis Cyfflé, a specimen of which, marked "CYFFLÉ A LUNEVILLE," is in the Museum at Limoges. See E. Garnier, *Histoire de la Céramique*, p. 309. A later Staffordshire version is to be seen in the Willett Collection, Brighton Museum)

Nevile Gwynne Collection H. 7¼ in.

TWO MUSICIANS

White earthenware, decorated with coloured glazes. Made by the younger Ralph Wood, probably after a model by Voyez

About 1775–80

In private possession H. 8 in.

CHARITY

White earthenware, decorated with coloured glazes. Made by the younger Ralph Wood, probably after a model by Voyez

About 1775–80

Neville Gwynne Collection H. 5¼ in.

SHEEP AND LAMB

White earthenware, decorated with coloured glazes. Probably made by Ralph Wood the younger

About 1790

Collection of the late Capt. R. K. Price H. 7 in.

A HIND

White earthenware, decorated with coloured glazes. Made by the younger Ralph Wood, probably after a model by Voyez

About 1780

Neville Gwynne Collection H. 10¼ in.

TOBY JUG

White earthenware, decorated with coloured glazes. Made by the younger Ralph Wood

About 1770–80

Collection of the late Capt. R. K. Price H. 14⅜ in.

KING HAL

White earthenware, decorated with coloured glazes. Made by the younger Ralph Wood

About 1770–80

(Illustrated in colour in Capt. Price's Catalogue, Plate XLII, where it is suggested that this jug probably represents George IV, when Prince of Wales, masquerading at a Brighton ball as bluff King Hal)

Nevile Gwynne Collection H. 10 in.

A SAILOR SEATED ON A BARREL

White earthenware, decorated with coloured glazes. Made by the younger Ralph Wood

About 1780

Nevile Gwynne Collection H 9¾ in.

THE THIN MAN

White earthenware, decorated with coloured glazes. Made by the younger Ralph Wood

About 1780

Mrs. Hamilton Clements Collection H. 12 in.

"TOBY" JUG USUALLY KNOWN AS THE PLANTER

White earthenware, decorated with coloured glazes. Marked *Ra. Wood* (the younger Ralph Wood)

About 1780

Bernard Middleditch Collection H. 10 in.

TOBY JUG

Mark: *Neale & Co.* Made by J. Neale and H. Palmer of Hanley

About 1770–80

Mrs. Hamilton Clements Collection H. 9 in.

THE GIN WOMAN, SOMETIMES KNOWN AS MARTHA GUNN

White earthenware, decorated with mottled glazes. Made by Whieldon or the younger Ralph Wood

About 1770–80

In private possession H. 21 in.

PRUDENCE, FROM A SET OF THE VIRTUES

White earthenware, decorated with coloured and enamel glazes. Made by the younger Ralph Wood, or by Enoch Wood

About 1790

Victoria and Albert Museum H. 11⅞ in.

VOLTAIRE

Black basaltes ware. Made by Josiah Wedgwood at Etruria

About 1780

(The original of this figure is probably a marble statuette by Houdon (see Catalogue of the Sale of the Hamilton Palace Collection, lot 1443, July 11th, 1882), but a similar figure was made in marble and in terracotta by the sculptor Rosset-Dupont, about 1760 (see Gazette des Beaux Arts, 4e période, vol. XII (1916), p. 397))

Victoria and Albert Museum H. 12¼ in.

KING GEORGE III

White earthenware, printed in enamel colours. Probably made by Enoch Wood

About 1790

Victoria and Albert Museum H. 9¾ in.

THE VICAR AND MOSES

White earthenware, painted in enamel colours. Probably made by Enoch Wood

About 1790

Mrs. Hamilton Clements Collection H. $8\frac{1}{8}$ in.

THE NIGHT WATCHMAN

White earthenware, painted in enamel colours. Made by Enoch Wood (Mark : *ENOCH WOOD*)

About 1790

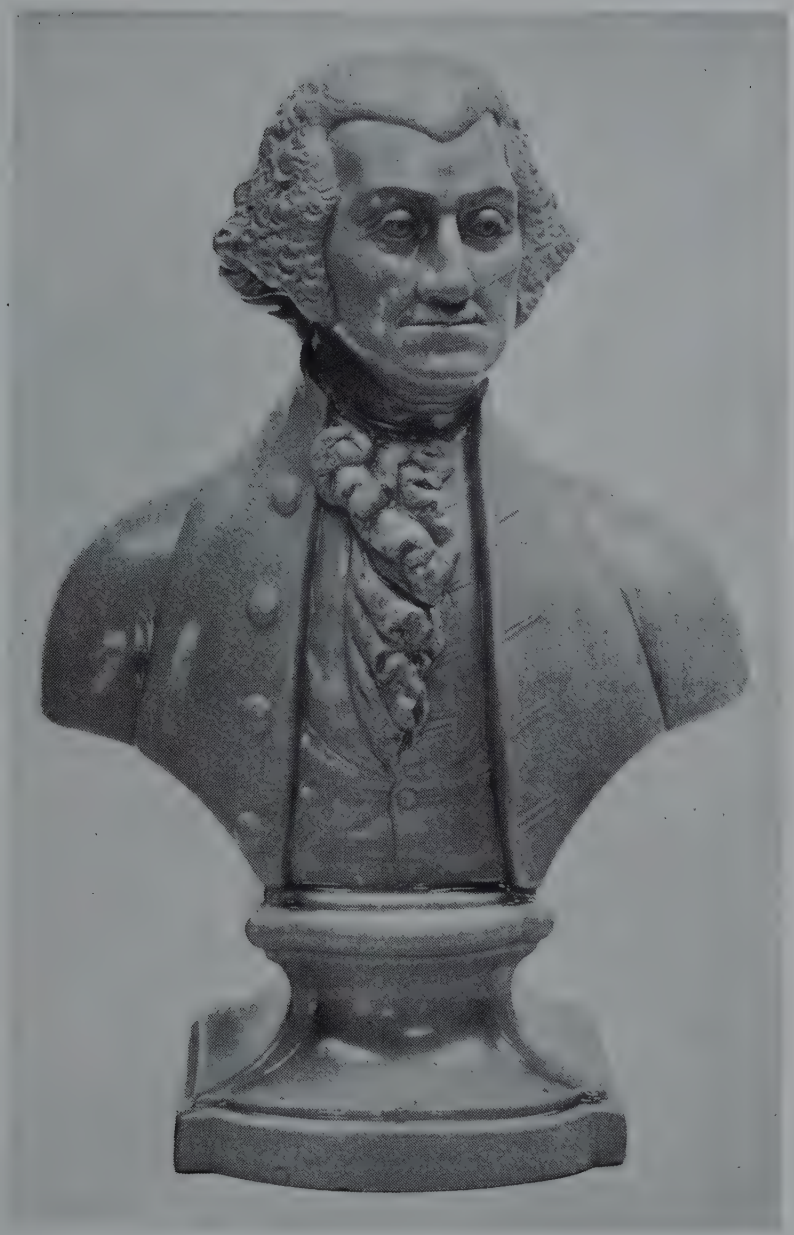
Victoria and Albert Museum H. 8¾ in.

HANDEL

White earthenware, painted in enamel colours. Probably made by Enoch Wood

About 1790–1800

(The first great Handel commemoration was held on the anniversary of his birth in 1784)



In private possession H. 8½ in.

WASHINGTON

White earthenware, covered with a clear buff glaze. Inscribed on the back :

WASHINGTON
Born 1732
Died 1799
ENOCH WOOD, Sculp
1818.

Made by Enoch Wood (Mould No. 366)

Victoria and Albert Museum H. 13¾ in.

THE VIRGIN AND CHILD

White earthenware, painted in enamel colours. Said to have been modelled by the sculptor, John Bacon. Probably made by Wood and Caldwell

About 1810

(A similar figure in hard red ware with a brown glaze resembling bronze, marked "WOOD & CALDWELL" is in the Victoria and Albert Museum)

Bernard Middleditch Collection H. 8¾ in.

VASE AND GROUP

White earthenware, painted in enamel colours. Mark: *Neale & Co.* impressed. Made by J. Neale of Hanley, in partnership with Henry Palmer

About 1780

Bernard Middledutch Collection

H. about 5½ in.

THE FOUR SEASONS

White earthenware, painted in enamel colours. Made by Neale and Palmer

About 1780

(The "Summer" and "Winter" are also found in the Schreiber Collection, there marked *Neale & Co.*)

Bernard Middleditch Collection H. $7\frac{3}{4}$ in.

PRUDENCE

White earthenware, painted in enamel colours. Made by Neale and Palmer, or by Neale and Wilson

About 1780–90

Victoria and Albert Museum H. 6¾ in.

THE ELEMENT "WATER," REPRESENTED BY A FISHWIFE

White earthenware, painted in enamel colours. Mark: "*WALTON*" on a scroll.

Made by John Walton at Burslem

About 1830

Victoria and Albert Museum H. 10½ in.

THE WIDOW OF ZAREPHATH

White earthenware, painted in enamel colours. Perhaps made by John Walton

About 1830

Victoria and Albert Museum H. 10½ in.

WOMAN WITH FASCES AND LAUREL CROWN

White earthenware, painted in enamel colours. Perhaps made by John Walton

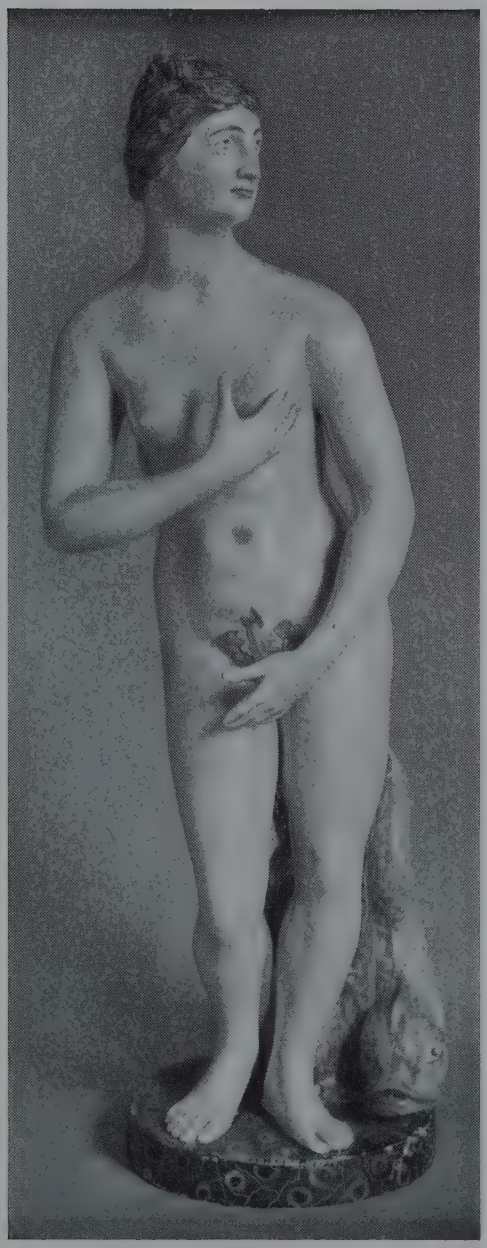
About 1830

Victoria and Albert Museum H. 10½ in.

GIRL WITH TAMBOURINE

White earthenware, painted in enamel colours

About 1840



In private possession H. 23 in.

VENUS

White earthenware, painted in enamel colours. Inscribed on the base : *" THOMAS LEEK 1819 "*

In private possession H. 9 in.

TOM CRIBB

White earthenware, painted in enamel colours

About 1820

(Tom Cribb, the famous boxer, was born at Harnham, Glos., in 1781, and died in 1848. He was known as the Black Diamond, from his occupation as a coal-porter. He held the Championship from 1811–1821)

In private possession L. 12 in.

BULL-BAITING

White earthenware, painted in enamel colours. Perhaps made by Obadiah Sherratt
About 1830

In private possession

L. 10¾ in.

BULL-BAITING

White earthenware, painted in enamel colours. Perhaps made by Obadiah Sherratt

About 1830

T. Balston Collection H. 11⅛ in.

A LEAPING STAG

White earthenware, painted in enamel colours

About 1840

Willett Collection, Brighton Museum H. 8 in.

A PAIR OF LOVERS

White earthenware, painted in enamel colours

About 1835–40

T. Balston Collection

H. 10 in.

THE WELSH COUPLE

White earthenware, painted in enamel colours

About 1840

T. Balston Collection

H. 13¼ in.

THE FISHERMAN AND HIS WIFE
White earthenware, painted in enamel colours
About 1840

Victoria and Albert Museum H. 10¾ in.

SHAKESPEARE

White earthenware, with details in black and gold

About 1840

(Inspired by Scheemaker's statue after Kent, in Westminster Abbey)

T. Balston Collection H. 12 in.

THE DUKE OF WELLINGTON (1769–1852)
White earthenware, painted in enamel colours
About 1840

T. Balston Collection H. 12 in.

PRINCE ALBERT

White earthenware, with details in black and gold

About 1845

(Prince Albert of Saxe-Coburg-Gotha was married to Queen Victoria in 1840)